

**26. travnja
do 6. svibnja,
2011.**

26. 4. 2011. Luca Giacomo Schulte, Njemačka
Joseph
20:00, GDK Gavella, Frankopanska 8

27. 4. 2011. John Scott, Irska
Actions / Akcije + The Bowing Dance / Ples naklona
20:00, GDK Gavella, Frankopanska 8

27. 4. 2011. Plumes Dans La Tête, Italija
La Quiescenza del Seme / Odmaranje sjemena
21:30, Zagrebačko kazalište lutaka, Trg kralja Tomislava 19

28. 4. 2011. Elena Córdoba, Španjolska
La Mujer de la Lágrima / Žena sa suzom
20:00, Gavella, Frankopanska 8

29. 4. 2011. Sineglossa, Italija
Remember me / Pamti me
20:00, ZKM, Teslina 7

29. 4. 2011. PUSSYFAGGOT! Queer Protokol, SAD/Hrvatska
PussyFaggot! show + Protokol kolektiv + Queer.hr party
22:00, Medika, Pierottijeva 11

30. 4. 2011. Ivica Buljan, Hrvatska
Joseph
21:00, &TD polukružna dvorana, Savska 25

30. 4. 2011. Diana Pornoterrorista, Španjolska
Pornoterrorism / Pornoterorizam
22:30, Medika, Pierottijeva 11

2. 5. 2011. Ricci / Forte, Italija
Macadamia Nut Brittle
20:00, &TD velika dvorana, Savska 25

3. 5. 2011. David Wampach, Francuska
Auto
22:00, Zagrebački plesni centar, Ilica 10

3-6. 5. 2011. QueerAzija
AZIJSKI QUEER FILM
17:00 / 19:00 / 21:00, Kino Europa, Varšavska 3

6. 5. 2011. Red Room, Hrvatska
20:00, Jedinstvo, Trnjanski nasip bb

8, 9

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28, 29, 30, 31

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QueerAzija

3.- 6. 5. 2011.

AZIJSKI QUEER FILM

17:00/19:00/21:00, Kino Europa, Varšavska 3

3.5.2011.

17:00 The Family Complete Cijela obitelj Kazoku
R: Imazumi Koichi, Japan, 2010., 106'19:00 Amphetamine Amfetamin
R: Scud, Hong Kong, 2010., 97'21:00 881
R: Royston Tan, Singapur / Japan 2007., 105'

4.5.2011.

17:00 Madame X
R: Lucky Kuswandi, Indonezija, 2010., 102'19:00 **Pink Homemade**
Munafik / Boy Crush / Gincu / Birthday Gift / The Clown and the Bride
Licemjer / Boy Crush / Ruž za usne / Rođendanski poklon / Klaun i Mlada
selekcija kratkometražnih filmova, Indonezija, 62'21:00 Queer China, "Comrade" China Queer Kina, "Drug" Kina
R: Cui Zi'en, China, 2009., 118'

5.5.2011.

17:00 **Experimental South Asia**
Kalighat Fetish / 720 Degrees / Call it Slut / There is a Spider Living Between Us / Jan Villa
Kaligatski fetiš / 720 stupnjeva / Nazovi je kurvom / Pauk živi među nama / Jan Villa
selekcija eksperimentalnih kratkometražnih filmova, južna Azija, 67'19:00 68 pages 68 stranica
R: Sridhar Rangayan, Hindi Indija, 2007., 92'21:00 Daybreak Svitanje
R: Adolfo Borinaga Alix, Jr., Filipini, 2008., 73'

6.5.2011.

17:00 Love Man Love Woman Voli muškarca voli ženu
R: Nguyen Trinh Thi, Vijetnam, 2007., 52'19:00 Dose Tuče (12)
R: Senedy H. Que, Filipini, 2008., 88'21:00 Insects in the Backyard Bube u dvorištu
R: Tanwarin Sukkhapisit, Tajland, 2010., 93'

33, 34, 35, 36, 37, 38, 39, 40, 41

UVODNIK

Queer festival daje posebnu notu ovom dijelu godine u Zagrebu – buđenje proljeća uz slavljenje različitosti nadnosi se nad hrvatskom kulturnom scenom u danima obilježenim estetikom koja se poigrava žudnjama, identitetima, snovima i noćnim morama jednako publike kao i izvođača.

Kazalište, ples, performans, cirkus, film, party – sve je to dio ovogodišnjeg festivalskog programa koji okuplja više od četrdeset umjetnika iz SAD-a, Azije, Australije, Europe i Hrvatske. Poznavatelji estetike Queer Zagreba, bit će zadovoljni, jer smo ove godine pripremili raznovrstan program u rasponu od snažnih vizuala, energičnih izvedbi i žestoke fizikalnosti do suptilnih glazbenih podloga, nježnog plesa i duhovitih dramaturških dosjetki i redateljskih zahvata. No, krenimo redom.

Festival započinje svojim opuštenijim i pristupačnijim segmentom, uz otvorenje sa svjetskom premijerom predstave **Joseph** autora Luce Giacomina Schultea, dugogodišnjeg suradnika Raimunda Hoghea, koji je obilježio nekoliko izdanja našeg festivala, a na kojeg **Joseph** u svom pristupu i atmosferičnosti uvelike i podsjeća. Luca Giacomo Schulte kao koreograf temeljito pristupa snazi svog izvođača i podržava ga odmjerenišću i pažnjom koja stvara odnos poštovanja i ovisnosti između dvojice umjetnika. John Scott iz Irske, koreograf čije predstave odražavaju njegovu duhovitu i dobroćudnu narav, dolazi na festival sa dvije različite predstave – **Akcije**, duet u kojem se simpatičnost izvođača i spontanost izvedbe jednostavno mora svidjeti publici, te kratka solo izvedba Johna Scotta kojom se zaokružuje ovaj dio ovogodišnjeg Queer Zagreba.

Festival se programski nastavlja u nešto brutalnijem, radikalnijem i, rekao bih, provokativnijem ritmu. Tekst Dennisa Coopera je kao predložak poslužio prije nekoliko godina francuskoj redateljici Gisèle Vienne za predstavu **Jerk**, a ovaj put na festivalu će talijanska skupina Ricci/Forte na scenu postaviti nasilni, mračan, nemilosrdan svijet Dennisa Coopera u predstavi **Macadamia Nut Brittle**. Snaga vizualnog u teatru nešto je na čemu se uvelike temelje i izvedbe druge dvije talijanske skupine koje gostuju u Zagrebu, a koje čine svojevrsan fokus na mlađu generaciju talijanskih kazalištaraca. Riječ je o skupinama Sineglossa i Plumes dans la tête, čije predstave stvaraju atmosferu bolnog iskustva promjene, tranzicije te rađanja. Predstave su to koje preispituju normalnost i prirodnost, u svojoj su biti duboko queer, a u okviru našeg festivala će dobiti svoje puno značenje, jer će se nadam se i gledati kroz prizmu identitetskog, sudbinskog, apsolutnog. Elena Córdoba iz Španjolske predstavlja dio svoje trilogije **Poetika anatomije** posvećene ženskom tijelu, a radi se o zreloj, promišljenoj i konceptualno razrađenoj predstavi i trilogiji. David Wampach, francuski izvođač koji vraća camp u queer, gostuje sa predstavom **Auto**, koja je uspješno gostovala diljem Europe.

Dvije festivalske večeri su namijenjene najizdržljivijima, **Pussyfaggot! Queer Protokol** party u suradnji s producentom i svemoćnim Earlom E. Daxom, ocem njujorške clubbing institucije **PUSSYFAGGOT!**, bit će mjesto na kojem će gostovati Penny Arcade, Alexander, Protokol kolektiv i mnogi drugi. A oni kojima sve to neće biti dovoljno pozvani su, uz prijašnje konzultiranje s liječnikom, na večer pornoterizma sa Španjolkom Dijanom Pornoteroristom.

Festivalsko finale je rezervirano za **Red Room**, fantastični cirkuski cabaret koji predstavljamo u suradnji s Festivalom novog cirkusa s izvođačima iz desetak zemalja, i koji se najavljuje kao večer koja se ne provodi suhoga grla.

Queer Zagreb svake godine veliku pažnju pridaje i filmskom programu, koji se ove godine fokusira na Aziju, te kroz suradnju s nekoliko filmskih festivala prikazujemo brojne recentne naslove iz desetak azijskih zemalja – filmove sasvim specifičnog senzibiliteta i atmosfere koji će dati odgovor na pitanje kakav se queer gleda u Aziji.

Zvonimir Dobrović **direktor programa**

INTRODUCTION

The Queer Festival gives a special air to this time of year in Zagreb – the awakening of spring along with the celebration of diversity looming over the Croatian cultural scene, with days marked by an aesthetic that plays with the desires, identities, dreams and nightmares of both the audience and the performers.

Theatre, dance, performance art, circus, film, partying – it’s all in this year’s festival program that brings together more than forty artists from the United States, Asia, Australia, Europe and Croatia. Those who know the aesthetics of Queer Zagreb will be pleased, as this year we have prepared a varied program ranging from strong visuals, energetic performances and intense physicality to subtle musical backgrounds, gentle dance and witty dramaturgical remarks and directorial interventions. But we should start from the beginning!

The festival begins with its more relaxed and approachable segment: the opening and the world premiere of the play **Joseph** by Luca Giacomina Schulte, long time collaborator of Raimund Hoghe, who has appeared in several editions of our festival, and who very much resembles of Joseph in his approach and ambience. Luca Giacomo Schulte, as a choreographer, thoroughly exploits the strength of his performer and supports him with poise and attention that create a relationship of respect and dependence between the two artists. John Scott from Ireland, a choreographer whose performances reflect his witty and good nature, comes to the festival with two different shows: **Actions**, a duet in which the endearing performers and the spontaneity of the performance can only appeal to the audience, and a brief solo performance by John Scott that completes this part of this year’s Queer Festival.

The festival program continues with a more brutal, radical and, I would say, more provocative rhythm. A text by Dennis Cooper served as a template a few years ago for French director Gisèle Vienne’s show, **Jerk**, and this time as part of the festival, Italian group Ricci Forte will stage the violent, dark, merciless world of Dennis Cooper in the performance **Macadamia Nut Brittle**. The power of the visual in the theatre is something on which this performance and the performances of two other Italian groups, also guests of the festival, are based, and which constitute a kind of focus on a younger generation of Italian theatre.

These are the groups Sineglossa and Plumes dans la Tête, whose performances create an atmosphere of painful experiences of change, transition and birth. Their performances question normality and naturalness, being, in essence, profoundly queer and in the framework of our festival will develop their own, full meaning, as they will hopefully be seen through the prism of identity, destiny and the absolute. Elena Córdoba from Spain presents part of her own trilogy, **The Poetics of Anatomy**, dedicated to the female body – a mature, carefully considered and conceptually elaborate show and trilogy. David Wampach, a French artist who is putting the camp back in queer, will bring his show **Auto**, which has been successfully performed throughout Europe.

The two festival evenings are intended for those able to go the distance. **PUSSYFAGGOT! Queer Protocol Party**, in collaboration with the almighty producer Earl E. Dax, father of the New York clubbing institution **PUSSYFAGGOT!**, will host guests Penny Arcade, Alexander, Protokol Kolektiv and many others. And those for whom all this is not yet enough are invited, after prior consultation with their doctor, to an evening of porno-terrorism with the Spanish Diana Pornoterorista.

The festival finale is reserved for the **Red Room**, a fantastic circus cabaret, which is presented in collaboration with the Festival of New Circus, with performers from a dozen countries, and which is announced as an evening which is not to be endured with a dry throat.

Queer Zagreb each year also gives great attention to its film program, which this year focusses on Asia, and, through cooperation with several film festivals, will present a number of recent titles from a dozen Asian counties – films with a very specific sensibility and atmosphere that will provide an answer to the question of how Queer is viewed in Asia.

kazalište.ples.film.performans.queer



queer.zagreb.2011.program

26. 4. 2011.

Luca Giacomo Schulte NJEMAČKA / GERMANY

Joseph

20:00, GDK Gavella, Frankopanska 8

PRODUCENT / PRODUCER

IZVODI / PERFORMIS

POSEBNE ZAHVALE / SPECIAL THANKS TO

Luca Giacomo Schulte

Joseph P. Cooksey

PACT Zollverein Choreografisches Zentrum NRW Essen,

“tanzhaus nrw” Düsseldorf & Raimund Hoghe

www.lucaschulte.com

Njemački dramaturg, koreograf i izvođač Raimund Hoghe obilježio je nekoliko izdanja festivala Queer Zagreb, stekavši reputaciju na granici sljedbe. Autor posebnog pristupa plesu, koreografiji i izvedbi, s jedne bi strane svojom promišljenošću s basterkitnovskim licem, a s druge biranim predlošcima i izvođačima, ili suizvođačima, i sasvim drukčije festivale i sasvim drukčiju publiku ostavio u najmanju ruku začuđenima. I ništa manje fasciniranim ranjivom izloženošću i neprobojnošću autorske konstrukcije svakog pojedinog komada. Queer pak ima svoje razloge zašto je Hoghe jedna od gotovo stalnih programskih stavki, koja preživljava svaki odabir kao da konkurencija ne postoji.

Međutim postoji, ali iz vlastitih redova. Njegov suradnik još od 1992., njemački vizualni umjetnik talijanskih korijena Luca Giacomo Schulte, u međuvremenu se odvažio na samostalni koreografski rad. Nakon prvijenca „*Rosenzeit - A solo for Ornella Balestra*“, još jednu u nizu Hogheovih muza, svoj sljedeći piece priprema za svjetsku praizvedbu upravo u Zagrebu, na Queeru. Solo za Josepha P. Cookseya, afroameričkog izvođača i pedagoga s dugogodišnjom europskom, prvenstveno njemačkom adresom, djelomično je osobna studija i studija osobe, svojevrsni plesni portret/autoportret podložen bogatom filmskom i glazbenom referencijalnošću, koji pritom ne odustaje od nasljeđa hogheovskog minimalističkog stila prividno smanjene dinamike i tempa. Komornost produkcijama poput „*Joseph*“ ne smeta, jer ovdje manje nije više nego najviše što se može postići u proizvodnji ljepote pod racionalističkom isprikom istraživanja utjecaja likovnosti i kazališta ili mogućnosti tijela u vremenu i prostoru.

German playwright, choreographer and performer Raimund Hoghe has been part of several Queer Zagreb festivals, gaining a following that borders on a cult. A creator with a special approach to dance, choreography and performance, on one side mindful, with a Buster Keaton-esque face, and on the other with selected templates and performers or co-performers, at very different festivals he leaves very different audiences at the very least astonished, and no less fascinated by the vulnerable exposure and bullet-proof, authored construction of every single piece. Queer has good reasons for making Hoghe an almost permanent program item, which survives the rest of the selection as if the competition simply did not exist.

It does exist, however, and in his own ranks. Hoghe’s assistant since 1992, the German visual artist with Italian roots, Luca Giacomo Shulte, has in the meantime ventured into solo choreographic work. After his début with *Rosenzeit – A solo for Ornella Balestra*, another of Hoghe’s muses, his next piece is being prepared especially for a world premiere in Zagreb, at Queer Zagreb festival. The solo for Joseph P. Cooksey, an African American performer and educator with a long-term, European, primarily German, address, is a particularly personal study, and a study of the person, a kind of dance portrait/self-portrait that is subservient to the rich cinematic and musical referentiality but doesn’t give up the legacy of Hoghe’s minimalistic style with apparently reduced dynamics and tempos. A production like *Joseph* doesn’t mind being a little bit ‘chamber’, because here, less isn’t more, but the most that can that be achieved in a production of beauty under the rationalistic apologetic research into the impact of visual art and theatre, or the possibilities of bodies in space and time.

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27. 4. 2011.
John Scott IRSKA / IRELAND

Actions Akcije
The Bowing Dance Ples naklona
20:00, GDK Gavella, Frankopanska 8

THE BOWING DANCE: OSMISLIJO I IZVODI / CREATED AND PERFORMED BY	John Scott
ACTIONS: IZVOĐAČI / PERFORMERS	Philip Connaughton, Michael Snipe Jr
KOREOGRAF / CHOREOGRAPHER	John Scott
GLAZBA / MUSIC	Meredith Monk, Michael Galasso
potpora / support	Culture Ireland
	www.irishmoderndance theatre.com

Dva tijela, jedna duša, može se reći za svaki plesni duet, pa po čemu bi onda irske „Akcije“ trebale biti posebne? Naizgled, ni po čemu, može se čak tvrditi da je riječ o jednoj od srednjostrujaških produkcija za koje čudi da su se našle na programu festivala koji je nastao, i ponosi se time, iz želje da promovira drukčije, u svakom slučaju ono što izlazi iz okvira. Ali, treba poznavati okvir, ili ga barem treba biti svjestan.

Irska je zemlja koja je dosta dugo, ako je uopće bilo što zapravo dugo u hrvatskoj povijesti, promovirana kao gotovo bratska, ne po genskom kodu nego po sklonostima. Pored piva, religije i drame, kojom Irska osvaja svijet, jedna od njezinih izvoznih proizvoda je i ples, ali samo tradicionalan ili onaj koji se na tradiciju oslanja i više nego što bi trebao. John Scott, rođeni Dubliner, to je promijenio osnovavši početkom devedesetih godina prošlog stoljeća kompaniju Irish Modern Dance Theatre. Iako svoje koreografske početke veže uz klasičnije plesne forme, u radu s vlastitom kompanijom to ga ne zanima, a „Actions“ to najbolje potvrđuje. Dvostruka zavojnica rada na pokretu i misli, točnije na brzim okretima i suradničkim pretapanjima s verbalnim, vrlo glumstvenim međucima, čini ove akcije prepoznatljivim suvremenoplesnim kodom koji je u svojoj sredini izuzetak, ili novost.

Koreograf će se predstaviti i sam, specifičnim solom za sebe i – sebe. Gegom i beketovskim poniranjem u komunikativnost koja se najprije i najbolje uspostavlja u samoći, Scottov „The Bowing Dance“ klanja se svemu onome što se između dvoje može dogoditi, a da ipak završi miroljubivo. Ne spojem ili poistovjećenjem, nego tolerancijom.

Two bodies, one soul, which can be said for every dance duet, and so why should the Irish Actions be special? Seemingly for no reason, and it can even be claimed that this is one of those mainstream productions about which one wonders why it is on a festival program which was created, and proudly, to promote difference, or, in any case, everything outside the box. But you should know the box, or at least be aware of it. Ireland is a country which has for a long time, if anything can be said to have a long history in Croatia, been promoted almost as fraternal, not genetically, but by inclination. Apart from beer, legend and drama, with which Ireland has won over the world, another of their export products is dance, but only the traditional one or that which relies on tradition more than it should. John Scott, born in Dublin, changed that by founding, in the early nineties of the last century, the Irish Modern Dance Theatre.

Although his choreographic beginnings are tied to more classical forms of dance, when working with his own company they did not interest him, and Actions, a duet for dancers who are not Irish, confirms this. A double helix of movement and thought, namely the fast moves and collaborative blending with verbal, very actorly interruptions, makes these actions part of a recognisable contemporary dance code, that is, in its own environment, an exception or novelty. Others see them as a high-quality standard which can still intrigue with interaction and improvisation – all things related to the contemporary dance branch of art, in which transgression isn’t and can’t be foreign, while “outside” everything can remain clear and unproblematic. Add to all that a little bit of humour, and it becomes seductive.

The choreographer will introduce himself, with a specific solo for himself and – himself. With a waddle and a Beckett-esque plunge into communication which is first and foremost established in loneliness, Scott’s The Bowing Dance bows to everything that can happen between two, and still end peacefully – not with connectedness or identification, but with tolerance.



27. 4. 2011.

Plumes Dans La Tête

ITALIJA / ITALY

La Quiescenza del Seme

Odmaranje sjemena

21:30, Zagrebačko kazalište lutaka, Trg kralja Tomislava 19

KREIRALA I IZVODI / CREATED AND PERFORMED BY
GLAZBA I SVJETLO / ORIGINAL MUSIC AND LIGHT
TEHNIČKI ASISTENT / TECHNICAL ASSISTANCE
FOTO / PHOTO
KOPRODUKCIJA / CO-PRODUCTION

Silvia Costa
Lorenzo Tomio
Mattia Dal Bianco
Laura Bot
Festival es.temi 2007 – Dimora Fragile project
www.plumesdanslatete.com

Ako je rođenje početak, kako se onda zove ono što mu prethodi? Ili, kako misliti ono o čemu ni subjekti rođenja ne mogu u potpunosti uskladiti stavove, kako ih ne uspijevaju uskladiti ni u ostatku zajedničkog života? Ako je ono prije rođenja tek preduvjet, i ako prije rođenja postoji svijest, što će se dogoditi ako ta svijest zaustavi proces i odluči ostati u nerođenom stanju? Mlada talijanska performerica i autorica Silvia Costa i u svojoj multimedijalnoj skupini Plumes dans la tête ostala je, čini se, inficirana iskustvima iz rada s legendarnom kompanijom Societas Raffaello Sanzio i njezinim redateljem/autorom Romeom Castelluccijem koji je, gotovo samo za nju, stvorio predstavu „**Hey Girl!**“. Ponovno hladna metaforika objekata, ponovno elementi nezainteresirani za promatrača ili pozornog gledatelja, i ponovno fascinantna oslonjenost na detalje zbog kojih je talijanska novokazališna scena bila svojedobno i u fokusu Eurokaza.

Ovoga puta, u ovom solo performansu riječ je o drukčijem pristupu tijelu – ograničenom na bazen mutne tekućine, podsjetnik na staru poslovicu o nimalo metafizičkim uvjetima svakog porođaja i posljedičnog rođenja. I konvulzije inhibiranog tijela čija svijest odbija svoj stvarni nastanak, iako se on već dogodio, čak i prije nego u oku publike. Psihološko sazrijevanje „sjemena“, jer ljudskost je ovdje svedena na biologiju namjerno naizgled ne bitno različitu od, na primjer, zrna gorušice, odvija se pred publikom u paradoksalnoj suprotnosti sa svojim naslovom. Neaktivnost i hibernacija prije „rada na sebi“ poprima dramatičnost svojstvenu možda samo ljudskom biću.

If the birth is the beginning, how do we call what precedes it? If the period before birth is just a precondition and if during that time consciousness exists, what happens if that same consciousness decides to stay in the state of unborn? The young Italian performance artist Silvia Costa, from the multimedia group Plumes Dans La Tête, is strongly influenced by the experience she gained working with the legendary theatre company Societas Raffaello Sanzio and its director Romeo Castellucci, who wrote exclusively for her, the play Hey Girl.

This time, in this solo performance, it is a different approach to the body – limited by the pool filled with turbid liquid. It’s a reminder of the conditions during birth and the convulsions of an inhibited body whose consciousness rejects its real emergence, although it has already happened before, and even in the public eye. Humanity here is reduced to the biology of, for instance, a mustard seed so we can say that the psychological maturation of the “seed” is taking place in front of an audience in paradoxical contradiction to its title. Inactivity and hibernation, before one starts to “work on themselves “, takes on the drama which is characteristic only for human beings.



28. 4. 2011.
Elena Córdoba ŠPANJOLSKA / SPAIN
La Mujer de la Lágrima **Žena sa suzom**
20:00, Gavella, Frankopanska 8

IZVODE / PERFORMED BY	Elena Córdoba & María José Pire
VIDEO	“Siete piezas macabras” (Seven Macabre pieces): Sylvia Calle
TEKSTOVI / TEXTS	Alain “About the imagination”, San Juan de la Cruz “Cántico Espiritual”
SVJETLO / LIGHT	Carlos Marquerie
GLAZBA / MUSIC	György Ligeti
FOTO / PHOTO	Susana Paiva & Rafael Gavalle
U SURADNJI S / COLABORATIONS	Instituto Cervantes, Ministerio de Asuntos Exteriores anatomia-poetica.blogspot.com

Staromodni pojmovi, bilo teatrološki, poput katarze, ili svakodnevniji, poput patnje, nisu izašli, a nisu ni izbačeni iz novokazališnog rječnika. Samo imaju drukčije značenje. Na primjer, suza u suvremenom kazalištu postoji u velikoj većini slučajeva još samo kao znak, kao što je i nasilje, udarac ili psovka, tek „poziv na sudjelovanje“. No, bez obzira na odmak, sa suzom se i dalje može postići puno, smatra nezavisna španjolska koreografinja Elena Córdoba, suradnica Rodriga Garcije, Carlosa Márqueza i Antonija Fernández Lera, dok svoje poetične radove na temu svakodnevnog, ali inspirirane povijesnim razvojem znanosti o tijelu, pretvara u mikrostrukturirane performanse. S odjekom skulpture i filma, tipično španjolski zagledana ispod kože, koristeći od tih umjetničkih izraza ono najbolje što funkcionira na sceni, ona stvara melankolične susrete sa prošlošću preko inscenacije svakodnevnog.

Naslov ciklusa „**Anatomía Poética**“, koji je napravila u suradnji s filmskom umjetnicom Sylvijom Calle, na temelju njezinih „**Makabričnih komada**“, opisuje estetsku dimenziju koju traži podjednako u depoima anatomskih instituta kao i u umjetničkim galerijama koje ugošćuju stare majstore. Dijakronijska nit koja veže stoljećima ranije, u svrhu upoznavanja anatomije, napravljeno žensko lice i suzu koju je moguće toj oživljenoj ženi koja plače samo jednim okom, tematizira osjetljivost i krhkost karnalnosti svojstvene biću koje ne može bez svoje konkretne materijalizacije. I o njoj nedvojbeno ovisi, više nego što si to želi priznati i manje nego što bi to bilo moguće u svijetu ideja, onog iz kojeg i nastaje umjetnost. Meso na pozornici u „**Ženi sa suzom**“ ljudskog je i životinjskog porijekla, kao i suze. Može li meso plakati samo, i zašto to čini, pitanje je na koje ovaj rad ne može odgovoriti.

Both old-fashioned teatrological and everyday concepts, such as catharsis and suffering, did not leave, nor were they thrown out of New Theatre but exist with a new meaning. For example, a tear in contemporary theatre exists in most cases only as a symbol, just as violence, physical or verbal, is just a ‘call for participation’. Regardless of the detachment, with tears one can still achieve a lot, believes independent Spanish choreographer Elena Córdoba, an associate of Rodrigo García, Carlos Márquez and Antonio Fernández Lera. In her poetic work Elena uses themes from everyday life, but she is also inspired by the historical development of the science of the body. That same poetic work is transformed into microstructural performances. With an echo of sculpture and film, that looks under the skin in typical Spanish style, using artistic expressions that best work on stage, she creates melancholic encounters with the past by staging everyday life.

The cycle Anatomía Poética, which was made in collaboration with film artist Sylvia Calle and based on her Macabre Pieces, describes the aesthetic dimension that she is looking for as much in the storerooms of anatomical institutes as in art galleries that host the Old Masters. The diachronic thread that binds past centuries with the aim of learning anatomy, the created female face and tear from this revived woman who only cries from one eye, deals with the sensitivity and fragile carnality of the human being who can not live without their actual materialization. And she depends on that materialization more than she is willing to admit, and less that would be possible in a world of ideas, like that from which art emerges. The flesh used in performance Woman with Tear is of human and animal origin, as well as the tears. Is flesh itself able to cry? And why does it cry? These are the questions to which this performance can’t give an answer.



29. 4. 2011.
Sineglossa ITALIJA / ITALY
Remember me Pamti me
20:00, ZKM, Teslina 7

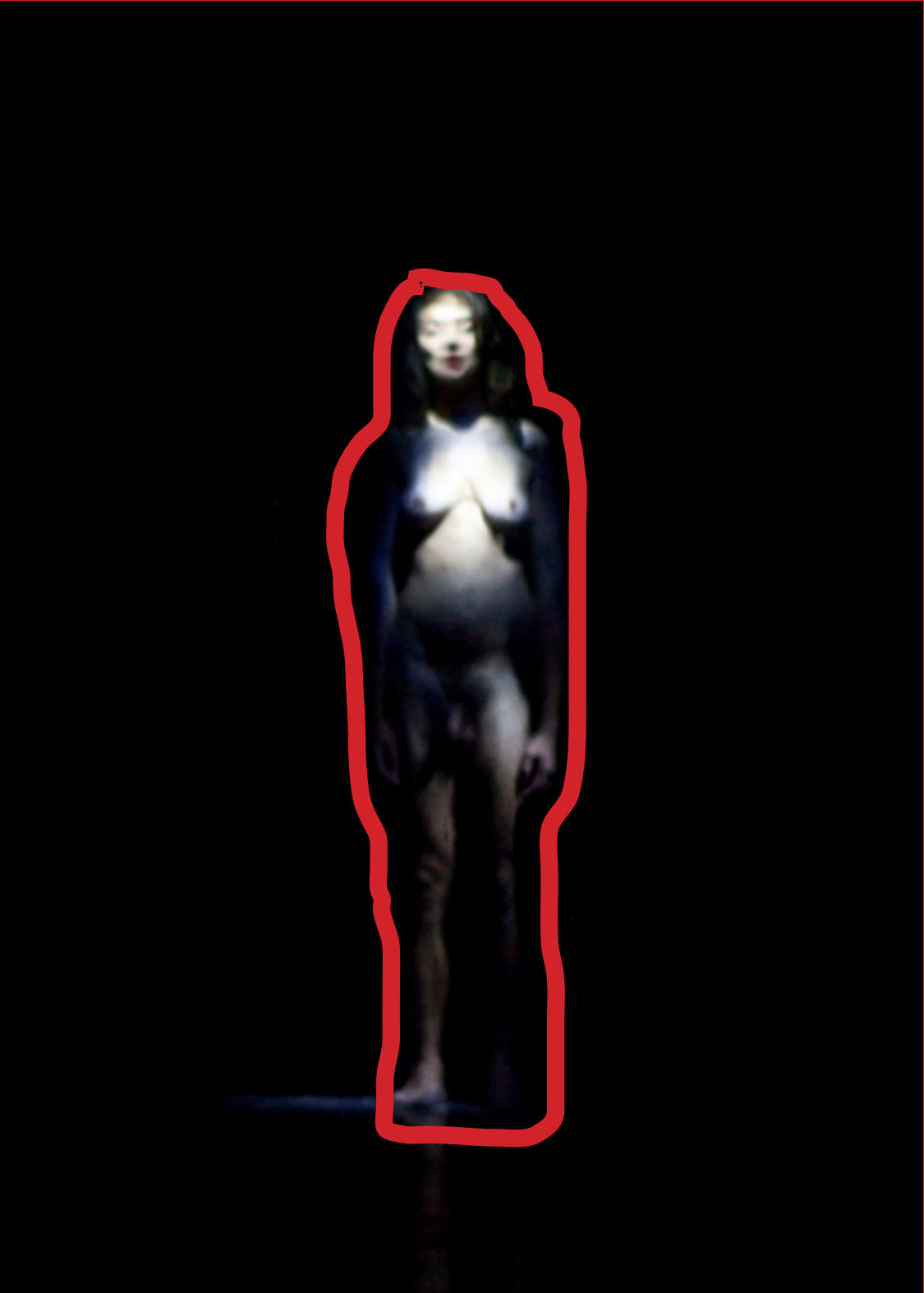
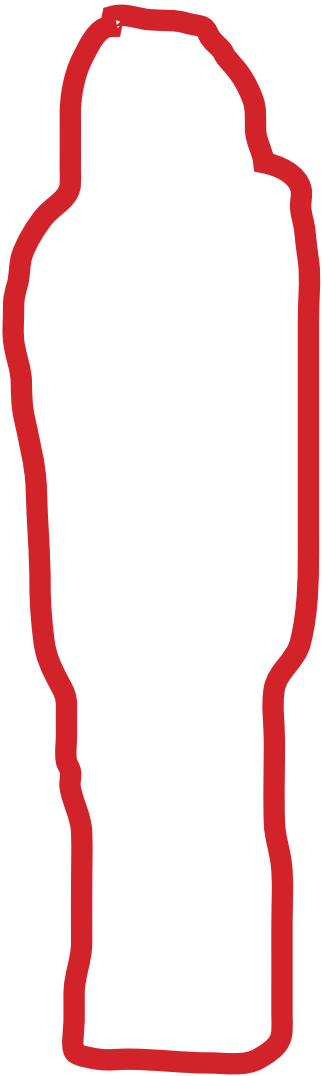
IZVODE / PERFORMERS	Simona Sala & Giancarlo Sessa
GLAS / LIVE VOICE	Giancarlo Sessa
SVJETLOSNE ILUZIE / LIGHT ILLUSIONS	Luca Poncetta
GLAZBA / MUSIC	Roberto Vacca
REŽIJA / DIRECTOR	Federico Bomba
PRODUKCIJA / PRODUCTION	Sineglossa
UZ PODRŠKU / WITH THE SUPPORT OF	Progetto Residenza Nottenera '09 Serra De' Conti – An
DODATNA PODRŠKA / THE CONTRIBUTION OF	Provincia di Ancona - Ass. Politiche Giovanili
POSEBNE ZAHVALE / SPECIAL MENTION	Vertigine 2010
	www.sineglossa.eu

Talijanska kompanija Sineglossa predstavlja se duetom, opernim, dramskim i vizualnim istodobno, gdje slika ne predstavlja objekt, a glas je samo jedan od konstitutivnih dijelova gledateljskog iskustva. Arija iz opere **Didona i Eneja** baroknog majstora Henryja Purcella, redatelju i dramaturgu Federicu Bombi poslužila je kao ishodišna točka propitivanja rodni identiteta, jednostavnim obratom iz kojeg slijedi pitanje što bi se dogodilo da istodobno dok Didona vapi „Pamti me“ trenutak prije nego što si oduzme život, to isto kaže i Eneja. U osamnaestominutnoj predstavi snažne vizualne potke, koju ne zanima cinizam postmodernog popa ni nihilizam umjetnosti kao zabave, jeka arije pretvorena je u provodni motiv naizmjeničnog pretapanja muškog i ženskog tijela, geste svedene na nužno u ambijentu koji, zato što se naizgled čini svakodnevnim i poznatim, diskreciju intimnog pretvara u metafizičke nabore onoga što se naziva Realnim. Na granici instalacije i dramskog kazališta, ambigvitet žanrovskog određenja ovdje je samo metaforički nastavak fluidnosti granica koje, upravo zato što su pretpostavljene osobnostima, trebaju biti propitane.

Skupina Sineglossa, koju pored Federica Bombe, čine vizualni umjetnik Luca Poncetta i izvođačica Simona Sala, a kojima se u ovom projektu pridružio i Giancarlo Sessa, svoj rad smatra nomadskim jer nastaje tijekom umjetničkih rezidencija po europskim lokacijama. Osnova je uvijek gotovo zanatski pristup materijalu, prvenstveno ljudskom tijelu kao nezaobilaznoj inspiraciji za sve ostale objekte u predstavama koje su uvijek na granici vidljivog i nevidljivog, zbilje i privida. Time je i pitanje reprezentacije, uskokazališno ali i šire, postavljeno kao mogućnost odgovora ostavljena kroz žive slike pomaknute, i zapravo uvijek drukčije, dimenzije kazališne autoreferencijalnosti.

The Italian company Sineglossa combines duets, opera, drama and visuals to present a performance in which images don't represent objects, and the voice is only one of many components of the viewer's experience. Director and playwright Federico Bomba uses the Aria from the opera Dido and Aeneas by the baroque master Henry Purcell to question gender identity, with a simple twist that creates the question of what would happen if, at the same moment that Dido cries 'Remember me', a moment before taking her own life, Aeneas says it too. In the strong, visually textured eighteen minute performance, which isn't interested in the cynicism of postmodern pop or the nihilism of art as entertainment, an echo of the aria is transformed into a guiding motif that alternates and blends male and female bodies – gestures that are reduced to the bare minimum in this atmosphere, which, because it seems familiar and mundane, turns the discretion of intimacy into metaphysical folds of that which is called Real. On the border between instalation and dramatic theatre, here the ambiguity of the genre's definition is only a metaphorical extension of the fluidity of boundaries that, precisely because they are superior to personalities, need to be questioned.

The Sineglossa group, which, apart from Federico Bomba includes visual artist Luca Poncetta and performer Simona Sala, joined in this project by Giancarlo Sessa, whose work is considered nomadic because it was created during artistic residencies in various European locations. The basis is an almost artisanal approach to the material, primarily the human body as an inevitable inspiration for all other objects in the performances that are always on the border of the visible and invisible, reality and illusion. With that, the question of representation – strictly theatre or beyond – is posed as a possibility for the answer that remains from the live images, which are deviant – in fact, always different – dimensions of theatrical self-reference.



30. 4. 2011.
Ivica Buljan HRVATSKA / CROATIA
Joseph
21:00, &TD polukružna dvorana, Savska 25

REŽIJA / DIRECTOR	Ivica Buljan
TUMAČI / PERFORMING	Stipe Kostanić
JOSEPH, ULOMAK IZ ROMANA / JOSEPH / NOVEL EXCERPT	Un barrage contre le Pacifique by Marguerite Duras
PREJEVOD I DRAMATURGIJA / TRANSLATION, DRAMATURGY	Zlatko Würzburg
PRODUKCIJA / PRODUCTION	Novo kazalište, Mini teatar Ljubljana, Teatar &TD, Queer Zagreb

Uvijek zainteresiran za formalne postupke gotovo jednako kao i za ispadanje iz istih, te radikalne ili barem naizgled radikalne iskorake, predstave i projekti redatelja Ivice Buljana uvijek plešu na rubu stegnute minucioznosti i baroknog, ponekad i orgijastičkog. Od dramske arhivistike zahvaljujući kojoj je iz manje poznatih svezaka europskog modernizma izvukao na svjetlo domaćeg dana i neke zaboravljene autore, preko naklonosti antici do opsesije francuskom i frankofonom dramom, i kulturom uopće, najmanje što se Buljanu može pripisati obogaćivanje je domaćih repertoara, u svim funkcijama koje je imao i koje još uvijek ima, kao dramaturg, redatelj, selektor...

„Joseph“ u izvedbi Stipe Kostanića pripada minimalističkoj struji tog poprilično jedinstvenog opusa rasprostranjenog gotovo simetrično na slovensku i hrvatsku kazališnu scenu. Istodobno i monodrama, pomalo i koncertno čitanje, to je eksperiment s teorijskom podlogom i tezom o prijenosu proznog teksta u dramski bez dramaturške intervencije, tek s redateljskim nevidljivim uputama i izvođačem ohlađenim od uživljavanja u klasičnijem smislu glumačkog posla, daleko od psihološkog realizma i još dalje od adramskog. Pripovjedač, istodobno i lik i tek prijenosnik ready madea, odlomka iz romana „Bran na Pacifiku“ Marguerite Duras, u poziciji je koja kao da mu je nametnuta. Takav, dopušta publici izbor između nekoliko načina interpretacije doživljenog – njegov solilokvij nije i ne može biti bez dramskosti, ali je lišen interpretativnosti na koju poziva sam tekst i njegova izuzetno emotivna tematika. U izravnom, iako udaljenom, sukobu s autoricom koja je tvrdila da glumački rad uništava piščev, a kazalište napisani tekst, „Joseph“ se pred publikom odvija kao višesmjerna bitka u kojoj preživjelih ima upravo onoliko koliko ih umjesto teksta „čuje“ kazalište.

Always interested in formal procedures, almost equally in being outside them, and radical, or at least seemingly radical steps, the plays and projects of Ivica Buljan are always dancing on the edge of the constrained meticulousness and the baroque, even sometimes the orgiastic. From the dramatic archive, thanks to which the lesser known volumes of European modernism are brought out into the domestic light of day, as well as some forgotten authors, from an affection for antiquity to an obsession with French and Francophone drama and culture in general, the least you can attribute to Buljan is an enrichment of the local repertoire, in every role that he has had and still has, as playwright, director and selector.

Joseph, performed by Stipe Kostanić, belongs to the minimalistic current of the quite unique oeuvre spread almost symetrically throughout the Croatian and Slovenian theatre scene. At the same time, it is a monodrama, and a little concert of reading that is an experiment with the theoretical basis and the hypothesis that the transformation of the prose text into drama without dramaturgical intervention, but with only the director’s invisible directions, and with a performer who is cold to the empathy involved in the classical sense of the actor’s work, away from psychological realism and beyond drama. The narrator, at the same time a character and a conduit for the ready made, in this case a passage from the novel The Dam on the Pacific, by Marguerite Dumas, is in a position that seems to have been imposed on him. Thus, he allows the audience a choice of several ways of interpreting the experience – his soliloquy is not, and cannot be, without drama, but is freed from the interpretation that is invited by the text and his exquisite, emotive theme. In a direct, though remote, conflict with the author who claimed that the actor’s work destroys the writer’s work, and that theatre is destroying text, Joseph is performed before an audience as a multi-directional battle, of which there are enough survivors to be “heard” by the theatre in place of the text.



30. 4. 2011.
Diana Pornoterrorista ŠPANJOLSKA / SPAIN
Pornoterrorism Pornoterorizam
22:30, Jedinstvo, Trnjanski nasip bb

IZVODI / PERFORMIS	Diana J. Torres AKA Pornoterrorista
VIDEO	Lucía Egaña AKA TrashMixer
FOTO / PHOTO	Krista Beinstein
	www.pornoterrorismo.com
NAPOMENA	Predstava sadrži eksplicitne prizore golotinje, seksa te nasilja. Prije odlaska posavjetujte se s liječnikom ili farmaceutom o mogućim kontraindikacijama i nuspojavama.

Zvijezda pornopunkfeminizma, odvjetka postporn transžanrovske galaksije, Španjolka Diana J. Torres pjesnikinja je i performerica koja umjesto aliteracije i asonance, točnije zajedno s njima koristi i manje klasične pjesmotvorne postupke poput fistinga, masturbacije, dildanja i sličnih igrica za odrasle. No, njezini performansi političke su prirode, i ona, baš kao i ostali njezini suborci koji nekadašnji underground koriste kao upperground za osvještavanje, bruslabrusovski rečeno, seksualno i politički depriviranih. Radikalnost konkretne akcije na pozornici i digitalizirana prisutnost nasilja preko video i fotografskog prikaza zbilje koja se također događa izvan vidokruga građanstva, spoj je koji ne može ostaviti ravnodušnim ni one već naviknute na ekscese.

Ni klasično čitanje poezije niti klasični porno show, **Pornoterorizam** je događaj koji ima i jednog i drugog, jer sve granice ostavlja iza sebe. Dok maksimalno otvara sebe drugima, Diana J. Torres i njezina suradnica Lucía Egaña, traže i uzvrat, sudjelovanjem u performansu samom ili aktivnim posljedičnim mišljenjem. Pritom dubina njezine penetracije ostaje kao trajni znak istovremenosti i nepobitnosti onoga što je skriveno, a jednom mora izaći na vidjelo. Neprijatelji kojima se ova ikona klanja, i koje istodobno želi vidjeti sa sobom na pozornici zalivene krvlju i napunjenih svih tjelesnih otvora, isti su oni o kojima su pjevali svi pobunjenici koji su vidjeli dovoljno jasno da znaju koliko je svijet, ovakav kakvog poznajemo, jednostavno loše mjesto za život. Da bi ga se popravilo, potreban je eksplozivni koktel poezije i BDSM-a, hrabrosti i ekshibicionizma, pokoji strap-on dildo i mikrofoni, sve ono čime Diana J. Torres majstorski barata.

Star of porno-punk-feminism, product of the post-porn trans-genre galaxy, the Spanish Diana J. Torres, poet and performer who uses not just aliteration and assonance, but combines them with fisting, masturbation, dildos, and other games for grown ups. However, her performances are of a political nature, and she, just like the rest of her comrades who are using what was the underground as the upperground for raising awareness, a la Bruce La Bruce, for the sexually and politically deprived. The radicalism of the concrete action on the stage, and the digitalised presence of violence through video and photographic display, of a reality which is also beyond the vision of most citizens, is a connection that cannot leave indifferent even those accustomed to excess.

Neither classical poetry reading nor classic porn show, Pornoterrorism is an event which is both one and the other, because it leaves all borders behind. While she opens herself to others completely, Diana J. Torres and her collaborator Lucía Egaña look for reciprocity, participation in the performance itself, or active consequential thinking. Throughout, the depth of her penetration remains as a lasting symbol of simultaneity and the validity of what is hidden, but must come to light. Enemies to whom this icon prays, and at the same time wants to see on stage, covered with blood, with all orifices filled, are the same about whom the rebels sang, rebels who saw clearly enough that they know how the world, the world which we know, is simply a bad place for life. In order to be improved, it needs an explosive cocktail of poetry and BDSM, courage and exhibitionism, a few strap-on dildos and a microphone, all of which Diana J. Torres handles masterfully.



2. 5. 2011.:
Ricci/Forte ITALIJA / ITALY
Macadamia Nut Brittle
20:00, &TD velika dvorana, Savska 25

IZVODE / PERFORMERS	Anna Gualdo, Fabio Gomiero, Andrea Pizzalis, Giuseppe Sartori
SCENSKI POKRET & KOREOGRAFIJA / SCENIC MOVEMENT & CHOREOGRAPHY	Marco Angelilli
STILSKI KONCEPT / STYLE CONCEPT	Simone Valsecchi
ASISTENT REŽIJE / DIRECTORS ASSISTENT	Fausto Cabra
REŽISER / DIRECTOR	Stefano Ricci
U KOPRODUKCIJI S / IN COPRODUCTION WITH	Garofano Verde, benvenuti produzione
FOTO / PHOTO	Mauro Santucci, Lucia Puricelli
	www.ricciforte.com

Kao kalorijska bomba iz naslova, i ova predstava skupine Ricci/Forte prezasićena je značenjima. Istodobno i američka i talijanska, i europska i globalna, riječ je o slici koja svojom žestinom ubija svaku volju za pokretom, ili mišljenjem. Ali ne dopušta niti osudu jer ako je reality show toliko gadan, kakav je onda tek realnost koju ne može nadmašiti nego tek kopirati?

Enfants terribles nove talijanske dramaturgije zaigrali su se samima sobom, ali kroz kolaž adolescentske suvremenosti u mirijadama objesti, nezajažljivosti, nesvjesnosti o svakoj vrsti ograničenja, zabrane ili moralne ograde. Riječ je o slikama suvremenog inferna, u koji su bačeni ne samo oni koji su preveliki da bi bili još uvijek mali, no odraslost ionako više nije kategorija, a o ozbiljnosti teško može biti govora kad je zadovoljavanje instinkata, čak i onih naučenih, jedina mjera svijeta. Redatelj Stefano Ricci ipak ne moralizira, jer zgražanje i osuda su također već odavno postale tek još jednom vrstom uživanja, a pogotovo ne traži da se o njegovom radu moralizira čak i kad svjesno i sasvim cinično koristi šok kao princip, a ne uzor, dok svoju predstavu naziva kazališnim snuffom. Najgore što se može dogoditi je da šokiranih izostane, mislilo se ranije, ali sad je priča drukčija: ova predstava neće nikoga šokirati, jer danas je i prodavaču noževa i svima onima koji kupuju oblo duguljasto povrće jasno čemu sve to može (po)služiti.

Treba li dodati još malo šlaga na tortu, još malo ukusnih badema u kolač ili još malo kečapa na krv po kojoj gazimo? Da, naravno. Kako ćemo inače postati još više nalik superkoloriranim jumbo plakatima, likovima iz sapunica koji su veći od života ili nacionalnim herojima prekaljenima u Big Brother borbama na medijski život ili smrt. Jer, drukčiji život i smrt niti ne postoje.

Just like the calorie bomb of the title, this performance bygroup Ricci / Forte is saturated with meaning. At the same time, U.S. and Italian, European and global, it is about a picture which, with its ferocity, kills any will for movement or thinking. But it does not allow any condemnation, for if a reality show is so horrible, then how is reality, of which the show is just a copy and cannot be worse.

The Enfants terribles of the new Italian dramaturgy are playing with themselves through a collage of the adolescent contemporariness in a myriad of wantonness, greed, and a lack of awareness of any type of restriction, prohibitions or moral obstacles. The performance is about images of contemporary hell into which are thrown people who are to old to act immature, although adulthood is no longer considered a category anyway. It is hard to speak about being serious when satisfying instincts, including those that are learned, become the only measure of the world. Director Stefano Ricci does not moralize because judgement and abhorrence together long before also became just another kind of enjoyment. He doesn't want people to moralize about his work, even when he is consciously and cynically using shock as a principle, but not as an example, and calls his work "theatrical snuff". It was previously thought that the worst that can happen is the absence of the shock, but now the story is different: this show will not shock anyone, because today it is clear even to the knife salesmen and housewives that buy long vegetables what they can be used for.

Should we add a little icing on the cake or little ketchup on the blood we step on? Yes, of course. How else can we become more like hyper-colourful billboards, soap opera characters who are larger than life or Big Brother's hardened heroes who fight for their media life or death. Because there is no life or death other than that.



3. 5. 2011.
David Wampach FRANCUSKA / FRANCE
Auto
22:00, Zagrebački plesni centar, Ilica 10

PRODUKCIJA / PRODUCTION	Association Achles
KOPRODUKCIJA / COPRODUCTION	Rencontres Chorégraphiques of Seine-Saint-Denis, Uzès Danse centre for the development of dance of Uzege/Gard/Languedoc-Roussillon, National choreographic center of Montpellier Languedoc-Roussillon;
REZIDENCIJE / RESIDENCIES	Tanzwerkstatt Berlin (Germany), O espaço do tempo à Montemor (Portugal), Uzès Danse
UZ POMOĆ / WITH ASSISTANCE FROM	the Direction Régionale des Affaires Culturelles Languedoc-Roussillon, the région Languedoc-Roussillon, the city of Montpellier; the theatre and dance division of the French Embassy in Germany, the French and Portuguese institutes of Lisbon
POSEBNE ZAHVALE / SPECIAL THANKS TO	the National Center of Dance, Ménagerie de Verre (Paris) www.davidwampach.eu

Inspiracija estetikom B filmova nije nužno veliki pomak u umjetnosti koja voli prišivak queer, te stoga ne čudi niti infiltriranost takvih postavki u rad mladog francuskog koreografa Davida Wampacha. Međutim, u njegovom solu za klavir i orkestar sastavljen od svega što čini jedno ljudsko tijelo i njegovu mogućnost scenske ekspresije, intrigira spoj koji od gotovo hladnog modernizma plesnog sola uz, uvjetno rečeno, klavirsku pratnju dolazi do pulpa, ili srži, kritike kao umjetničkog postupka nipošto ograničenog samo na transgresivne prakse. U izvedbi gotovo asketski, sve dok ne stigne dok finalnog krešenda, „Auto“ je koreografski piece koji ne namjerava sablazniti, iako to posljedično čini, dok queer estetiku koristi tek kao zaklon iza kojeg se relativno mirno može smijati onima koji – ništa nisu shvatili. Uključujući i plesače, filmaše, kazalištarce i sve one između.

Drugim riječima, ako je moguće natjerati pianino da pleše, što se tek sve može s učiniti s kamerom i napetošću koju gradi ponavljanje u svojem minimalizmu već dovoljno dramatične klavirske fraze. „Desperate Living“ Johna Watersa ili „Carrie“ Briana De Palme kao referentne točke jednako su važni koliko i scenska ili video konkretizacija inkarnacije njihovih postulata – od fantastično grotesknog do zastrašujućeg i sardoničnog. U što sasvim sigurno ne ulazi drag estetika ili par kapi ionako lažne krvi. Iako je, između ostalih, surađivao s Mathilde Monnier i Christianom Rizzom, David Wampach vrhunac je svoje potrage za autorstvom i autoritetom pronašao u automatizmu izvedbe Auréliena Richarda, ujedno i autora glazbe za ovaj komad. Njihov je „Auto“ zapravo auto da fé.

To be inspired by aesthetics of B production films is not necessarily a major shift in the arts that love to be labelled as queer, and therefore it is not surprising that these characteristics have infiltrated the work of the young French choreographer David Wampacha. However, in his solo for piano and orchestra that consists of everything that makes one human body and the possibility of theatrical expression, the intriguing blend of in which the almost cold modernism of dance solos accompanied by a pianist comes to the core of criticism as an artistic process and is by no means limited only to the transgressive practices. The performance is almost ascetic, until it reaches the final crescendo. “Auto” is a choreographic piece with no intention to shock, although it does in the end, and queer aesthetics is used only as a shelter behind which is a relative peace where it is possible to laugh at those who didn’t understand, including dancers, film makers, people from theatre and all those in between.

In other words, if you can get a piano to dance, we can only imagine what it is possible to do with the camera and the tension that is built in its own minimalism using repetition of already dramatic piano phrases. Desperate Living by John Waters or Carrie by Brian De Palma as reference points are as important as the stage or video solidification of the incarnation of their postulates - from the fantastically grotesque to the terrifying and sardonic. In that is certainly not included drag aesthetics or a few drops of blood that is fake anyway. Although, he worked with Mathilde Monnier and Christian Rizzo, among others, the culmination of David’s quest for authorship and authority is found in the automatism of the performance by Aurelien Richard, who is also the composer for this piece. Their Auto is actually an auto-da-fé.



PUSSY FAGGOT

protokol

Enya Buttox (NY): KREATOR PUSSY FAGGOT SHOWA NASTUPA U DRAGU / **THE CORE OF PUSSY FAGGOT PERFORMING IN DRAG.**

Penny Arcade (NY): DIVLJA DEMONSKA KUJA POGANOG JEZIKA / **WILD-HEARTED DEMONESS BAD-GIRL BITCH.**

Alexander (Berlin): ZVIJEZDA NEO-DISKA BARŠUNASTA JEZIKA I ANĐEOSKOG LICA / **THE VELVET VOICED SILVER SCREEN STAR.**

Diana Pornoterorrista (Barcelona): KRV I SEKS NA STAGEU / **BLOOD AND SEX ON THE STAGE.**

A Man To Pet (London): BRILJANTNOST U DRAGU / **GENDER-BLURRING BRILLIANCE IN DRAG**

Joel Gibb (Berlin): DJ SET FRONTMENA OD „THE HIDDEN CAMERAS“ / **DJ SET OF THE LEAD SINGER OF „THE HIDDEN CAMERAS“**

Protokol (Zagreb):

ODIUM (PROTOKOL, BASSINVADERS)

BASTA (PROTOKOL)

JUICE (PROTOKOL, BASSINVADERS, 2N, KRYO)

MIXEL (PROTOKOL, NEO MASSAKR, DEFFEKT)

+ PODRŠKA / **SUPPORT:** VIDEO INSTALACIJE / **VIDEO INSTALLATIONS.**

PUSSYFAGGOT! QueerProtokol PARTY

New York - Berlin - Barcelona – Zagreb

Queer.hr portal, Pussy Faggot show, Protokol crew: party koji je više od toga.
Noć performansa, žestoke glazbe, festivalske groznice, rođendanski tulum, 2 floora
u centru grada.

Queer.hr portal, Pussy Faggot show, Protokol crew: party which is more!
A night-trough, full of performances, viscous music, festival fever, a birthday party on 2 floors –
in the city centre!

PUSSY FAGGOT

“Ovo je party s pozamašnom porcijom umjetnosti. / This is a party with some serious art chops.”

– NEW YORK TIMES

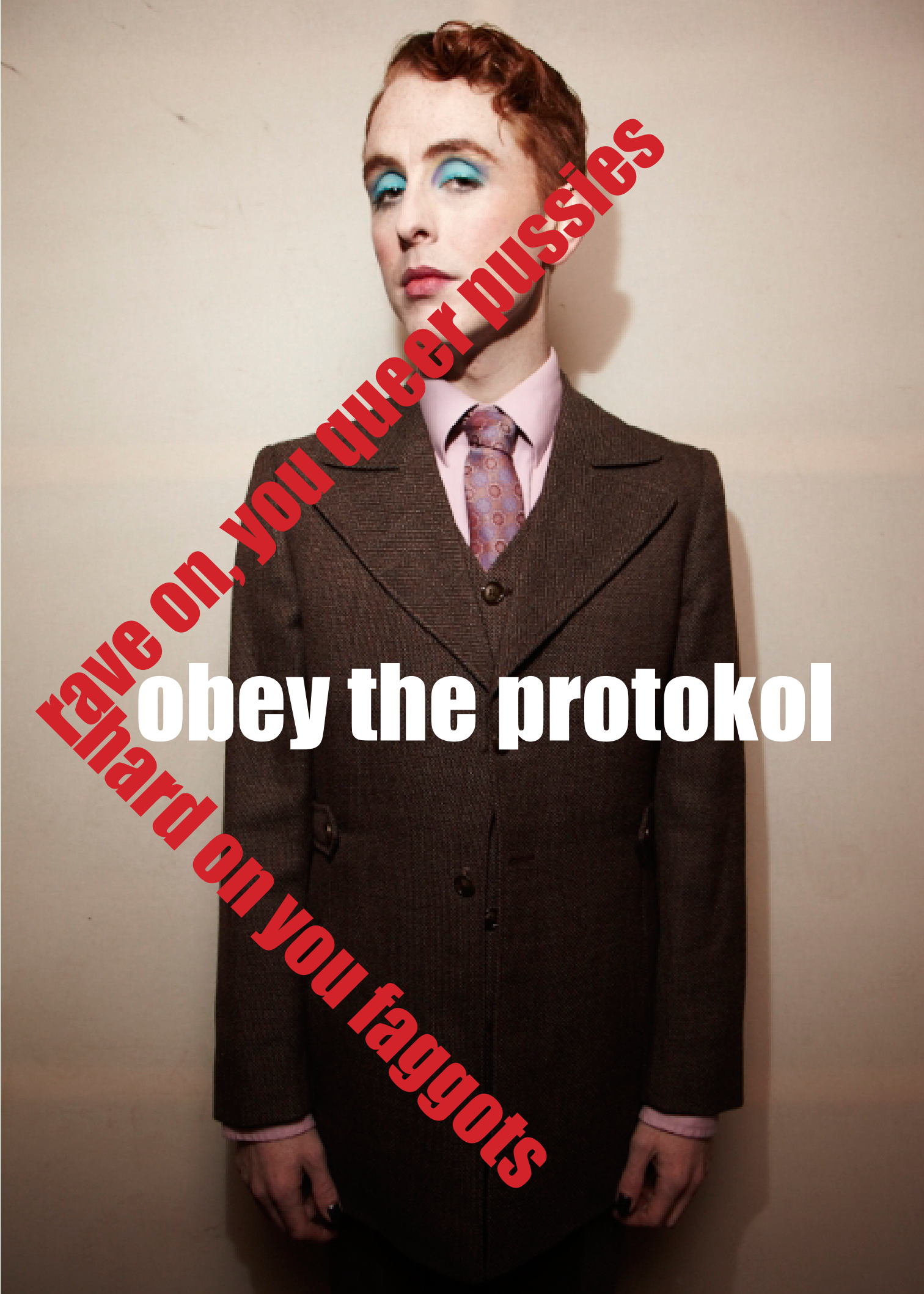
Njujorški kustoski mag Earl E. Dax za zagrebačko je izdanje svog proslavljenog Pussy Faggot
partija osmislio posebnu večer koju će voditi međunarodna performerica Penny Arcade – party je
kombinacija DJ-eva i izvođača koji gostuju na festivalu, uključujući neo-disko zvijezdu Alexandera
(Berlin) i španjolsku „Porno-teroristicu“ Dianu, ali i samog Earla Duxa koji će usijati floor vlastitim
rijetko doživljenim DJ nastupom pod drag-alterom Enya Buttox.

New York City-based curator Earl E. Dax creates a special edition of his celebrated PUSSY
FAGGOT! party for Queer Zagreb hosted by international performance artist Penny Arcade.
Featuring a mix of participating festival artists, DJ and guest performers including neo-disco star
Alexander (Berlin), and Spanish “Pornoterrorista” Diana, but also the guru Earl E. Dax himself,
who will rage the floor with his rare edition of DJ alter ego Enya Buttox, PUSSY FAGGOT! will be
the Queer Zagreb’s signature nightlife event.

QUEER PROTOKOL

Uz prvi rođendan portala Queer.hr koji 29.4. navršava godinu postojanja, zabavite se divlje!
Vikend usred festivala biti će obilježen partijem s performerima njujorškog party/performerskog
brenda znakovitog naslova „Pussy Faggot“, video instalacijama i domaćim kolektivom koji zadnjih
mjeseci stoji za nabrijanu zabavu u gradu: Protokol crew dovodi na 2 floora elektroničke gurue
koji će vam opsjesti bubnjiće.

With the first birthday of the Queer.hr portal that celebrates one year of existence on the 29th
of April – wild fun is on the schedule! Weekend in the middle of the festival will be celebrated
with performers of New York party brand “Pussy Faggot“, video installations and local collective
who for the last months stood for high-performance entertainment in the city: Protokol crew
brings on 2 floors electronic gurus who will obsess your eardrums.



queer azija

queer.zagreb.2011.filmski.program.u.kinu.europa

Kako se govori “queer” u Aziji?

Asian Way of saying Queer

John Badalu, direktor Q Film Festivala, Indonezija

Azija, kada se radi o queer pokretima, zaostaje daleko iza Europe u kojoj se govori o gay brakovima, ili pak SAD-a i Kanade koje razmatraju posvajanje djece. U Aziji se još uvijek borimo za osnovna ljudska prava queer osoba. Većina zemalja Azije još nije dekriminalizirala homoseksualan čin pa se tako mnogi suočavaju sa zatvorskim kaznama dok se drugi pak bave coming outom svojim obiteljima i prijateljima ili čak vlastitom internaliziranom homofobijom prouzročenom jakim društvenim pritiskom.

Azija je drukčija i kada se radi o queer filmu. Zbog gorenavedenih okolnosti azijski queer film na specifičan način izlaže svoje priče ili glavne likove i teme. Neki od njih imitiraju zapadne filmove, dok će većina ipak progovoriti na kreativan jedinstven način i time se istaknuti. Bez obzira na sve, queer filmovi imaju malo prostora u Aziji. Nakon što su snimljeni oni i dalje trpe konzervativnu cenzuru i ograničenu distribuciju.

Jedina zemlja s izdašnom produkcijom queer filmova je Japan i to u formi soft porna koje nazivaju pink filmovima. Velika potražnja samo megalopolisa Tokija uzrokuje otvaranje malih porno kina u kojima se ljudi susreću i gledaju filmove. Ovaj je tip kina prisutan i u ostalim zemljama Azije, no u obliku hetero soft porna, budući većinom gay porn nije ni legalan.

Od 80-tih naovamo svako malo neki queer film upadne u središte medijske pozornosti kojom privlači sve više mainstream publike. Oštra cenzura, vjerske zajednice i konzervativno društvo utječu na odabir tema poput onih tipičnih i ljubavnih umjesto golišavih. Većina filmaša nadomješta scene seksa simbolikom i razgovorima.

Ipak, neki su od azijskih queer filmova poput Wong Kar Waijevog Happy Together, Farewell My Concubine od Chen Kai Gea (Kina), The Wedding Banquet Anga Leea (Tajvan) visoko cijenjeni i prikazani na prestižnim filmskim festivalima poput onog kanskog ili berlinskog.

Filmovi ove selekcije daju presjek nove generacije azijskih queer filmaša od kojih su mnogi snimili manje od pet filmova. Oni su progresivni, plodni i glasno progovaraju o queer situaciji. Povećanjem broja internet pismenih, Azijci brzo hvataju konce i uče o queer kulturi. Od Indije, Japana i jugoistočne Azije možete gledati pregršt divnih filmova.

Asia can be said far way left behind in terms of queer movement. When everyone else in Europe is talking about gay marriage and in the US and Canada about gay couples adopting children, we in Asia, sadly still struggling in even defending the very basic Human Rights as a queer person. Most countries in Asia are still criminalizing gay acts and many are still facing imprisonment while others are struggling with coming out issues to families and friends or having internalized homophobia because of the society's social pressures.

In terms of queer filmmaking, Asia let's say is also different. Because of all those reasons, the queer films coming from Asia are also distinctive in its way of telling stories or subjects to highlight. Some might try to copy the west but most will find a creative and unique way to make it even stands out. No matter what the reasons are the queer films are a small niche in Asia. After the films are done, they still have to go through conservative censorships and limited distributions.

The only country that produces a lot of queer films in the form of soft porn is Japan. They call them “pink films”. The huge demand of a megalopolis Tokyo alone sees the growth of small porn cinemas where people watch and cruise around in the cinema. This type of operation was copied in other Asian countries but in the form of heterosexual soft porn (as most gay porns are not allowed).

Since the 80's till now, there's always one queer film popping out every now and then. Not many but it's starting to get more mainstream audience. With the tight censorship, religious communities and conservative society, most queer films address basic issues and personal love relationships rather than exposing nude scenes. Many filmmakers use symbols and verbal dialogues to substitute the sex scene.

However, some Asian queer films emerged like Happy Together from Wong Kar Wai (Hongkong), to mention a few. They are highly appreciated in some prestigious festivals like Cannes, Berlin, etc.

The films in this program showcases a whole new generation of Asian queer filmmakers. Most of them have made less than 5 feature films. They are progressive, prolific and voicing out the queer situation. With the fast growing internet literate, the Asians are catching up and learning a lot on queer culture. From India to all the way to Japan and down to Southeast Asia, you will see a fanfare of delightful films.



3.5.2011. 17:00

The Family Complete (Kazoku Complete) r: Imaizumi Koichi, Japan, 2010., 106'

Ovo je tragikomedija o obitelji zaraženoj nepoznatim virusom. Pitanje komunikacije središnja je tema redatelju Koichiju pri portretiranju ljubavi i seksa u gay muškaraca. Inače poznat po sladunjavoj priči o prvoj gay ljubavi, Koichi se ovim filmom okreće za 180 i stvara necenzuriranu, vrlo eksplicitnu priču o obitelji Kazoku. Ono što počinje kao uobičajena japanska obiteljska drama brzo prerasta u apsurd s pojavom čovjeka odjevenog u odijelo medvjeda koji napada mladolikog djedicu i iskorištava ga za furry seks. Uskoro incest prelazi u normu i svi žele djeda, a pogotovo muškarci. Okej, skoro svi, jer treći sin voli dečke nalaziti vani. Nameće se pitanje, zašto su uopće svi stanari tako mladoliki? Otkrijte u japaneskoj hardcore obiteljskoj drami „Cijela obitelj Kazoku“.

This is a tragicomedy of a family infected with new virus. Taking miscommunication as his theme, Imaizumi Koichi once again portrays gay men's love and sex. The director of the sweet gay first love story Hatsu-koi does a complete 180 degrees with the uncensored, ultraexplicit The Family Complete. What begins like a normal Japanese family drama quickly descends into absurdity when a man dressed in a bear suit attacks the young-looking grandfather and uses him for furry seks. Soon, incest is the norm, with everyone getting a piece of granpa, especially the men. Well, everyone but the third son, who prefers to cruise for guys outside. And why is everyone in the household so young-looking? To be revealed... The Family Complete is a Japanesque hardcore home drama.

Amphetamine r: Scud, Hong Kong, 2010., 97'

Kafka, strejt trener fitnesa, upoznaje Daniela, strastvenog izvršnog direktora koji je gay, i time počinje njihova ljubavna priča. Njihova ih vjerna ljubav drži u uvjerenju da zajedno mogu nadići sve probleme, čak i razlike u seksualnosti i Kafkine probleme s drogom. Daniel ne žali zbog ljubavi prema Kafki, koji njega pak nastoji voljeti unatoč svojoj prirodi. No, užasno sjećanje iz Kafkine prošlosti onemogućava ih da funkcioniraju kao par. Čini se da je njihova ovisnost o ljubavi fatalnija od droga koje uzimaju ne bi li istražili granice prijateljstva.

Kafka, a straight fitness trainer meets Daniel, a passionate executive who happens to be gay. The young men fatefully fall in love and believe that their love can bridge anything, even their difference in sexuality and Kafka's drug habits. Daniel does not regret his love for Kafka, who tries to love him back against his nature. But a dreadful memory from Kafka's past makes it difficult for their relationship to work. It turns out that their addiction to love proves more fatal than the drugs they use to explore the boundaries of their friendship.



3.5.2011. 19:00



3.5.2011. 21:00

881 r: Royston Tan, Singapur / Japan 2007., 105'

881 je veseo film s natruhama tuge i zapanjujuće dekoracije, poput egzotičnog karnevala s korijenima u lokalnim tradicionalnim običajima. Komedija je, a opet i melodrama. Dvije su djevojke fascinirane blještavilom i glazbom onoga što se naziva Getai – tradicionalne glazbene i plesne izvedbe osobito popularne u kineskoj zajednici u Singapuru a posebice među kineskim govornicima hokkien dijalekta, budući je većina pjesama na hokkienskom. Film obiluje campom koji u ovom neobičnom spoju s tradicijom dovodi istu na novu razinu i udahnjuje joj novi život.

A cheerful film, yet with a sad undertone. Stunningly decorated as an exotic carnival, yet also rooted in local traditions. A comedy but also a melodrama in some ways. The film is about two girlfriends who are fascinated by the glitter and music of what's known as Getai. These are traditional song and dance performances especially popular in the Chinese community of Singapore and then especially with the Chinese who speak the Hokkien dialect, because many of the songs are in Hokkien. The film is full of camp moments and is regularly consciously over the top. In fact Tan innovated the tradition and blew new life into it.



4.5.2011. 17:00

Madame X r: Lucky Kuswandi, Indonesija, 2010., 102'

U vrijeme kada queer filmom prevladava ozbiljna drama, apsurdni svijet „*Madame X*“ u nj unosi dašak svježine. Uz prikaz burnog urbanog života feminiziranih frizera istovremeno uspijeva predočiti i tradicionalnu umjetnost i ples pa čak i oštar sociopolitički komentar. Utoliko je „*Madame X*“ apsurdan ali i životan portret suvremenog društva. Kada je udaljena nacija u opasnosti da njome ovlada tiranski i homofobni predsjednički kandidat Kanjeng Badai, neobičan heroj, Adam mora ispuniti svoju dužnost u liku Madame X. Adamov jednako čudan odred, sastavljen od bivšeg vojnog časnika Ooma Rudija i instruktora plesa Tante Yantje, bore se zajedno s Madame X protiv zla i predrasuda. Rušeći stereotipe i jake političke snage, a suočavajući se i s osobnim problemima mogu li zajedno uspjeti spasiti već osuđenu naciju i donijeti mir?

At a time when the queer film scene is dominated by serious dramas, the absurd world of “*Madame X*” is a breath of fresh air. Exposing the effervescent urban lives of effeminate hairdressers, while highlighting traditional art and dance and even offering sharp sociopolitical commentary, “*Madame X*” is an absurd yet vibrant portrait of contemporary society. When a faraway nation is threatened by the potential reign of a tyrannical and homophobic presidential candidate, Kanjeng Badai (Marcell Siahaan), an unlikely mascara-wielding hero, Adam (Aming) must fulfill his destiny as Madame X. Adam’s equally odd squad, including ex-military-officer, Oom Rudi (Robby Tumewu) and dance instructor, Tante Yantje (Ria Irawan) stand by “her” during the battle against prejudice and evil. Combating stereotypes, powerful political forces, and their own personal issues, can the team succeed in bringing peace to the otherwise doomed nation?



4.5.2011. 21:00

Queer China, ‘Comrade’ China r: Cui Zi’en, Kina, 2009., 118'

Najpoznatiji kineski gay filmaš ovim dokumentarcem prikazuje povijesni događaj queer pokreta u modernoj Kini. Film dokumentira promjene i razvoj LGBT kulture u Kini posljednjih tridesetak godina i istražuje koje su povijesni putokazi kineske LGBT zajednice kao i njihove napore zagovaranja. Otkada je u Kini prije dvadesetak godina počela dramatična socijalna reforma, pripadnici rodni i seksualnih manjina dobivaju sve veću pozornost javnosti. Muški seksizam kao i hegemonija heteroseksualnosti oštro su izazvani feminizmom i queerovstvom. Napredak i mijena stavova vezanih za seksualnost, seksualno ponašanje kao i medijska reprezentacija istih, puni su uspona i padova među „umrimuški“ konzervativcima. Upravo je prikazivanje filma *Queer China*, „*Comrade China*“ na prvom kineskom LGBT pride festivalu - Šangajskom PRIDE-u 2009., jedan od najvažnijih događaja u povijesti queer kulture u Kini do danas.

China’s most prolific homosexual filmmaker presents a comprehensive historical account of the queer movement in modern China. *Queer China*, ‘*Comrade*’ *China* documents the changes and developments in LGBT culture that have taken place in China over the last 30 years. Unlike any before, this film explores the historical milestones and ongoing advocacy efforts of the Chinese LGBT community. Since the dramatic social reforms of China started over twenty years ago, gender and sexual orientations are getting increasing public attention. Male sexism and heterosexual hegemony are confronted with severe challenges from feminism and queerness. Progresses in sexual attitudes, behavior and media representations have been fumbling and stumbling its way among diehard conservatives in the 30 years of the China’s new history. The opening night film of 2009’s ShanghaiPRIDE, China’s first ever LGBT pride festival, *Queer China*, ‘*Comrade*’ *China* is nothing less than the most authoritative account of queer cultural history in China to date.



5.5.2011. 19:00

68 Pages r: Sridhar Rangayan, Indija, 2007., 92'

Iskren film o pet života povezanih s boli i nadom opisanih u 68 stranica savjetnikova dnevnika. Transseksualni plesač u baru, prostitutka, gay par – likovi koji Bollywood običava ignorirati, ovaj put u centru pažnje, pričaju svoje životne priče o boli i traumi, sreći i nadi; priče koje inače nikada nisu ispričane na pravi način. Film *68 stranica* snimljen je u Indiji koja još uvijek negira problem HIV-a, i rastvara utrobu društva ne bi li razotkrio na koji način Indija stigmatizira HIV pozitivne ili pak one koji bi htjeli biti jednakovrijednim Indijcima.

An honest film about five lives marked by pain and bound by hope – in *68 Pages* of a counselor’s



5.5.2011. 21:00

Daybreak r: Adolfo Borinaga Alix, Jr., Filipini, 2008., 73'

Velika bijela vikendica u Taalu u Batangasu jedino je mjesto radnje filma *Daybreak*, a njegovi su jedini likovi dvojica muškaraca: William i JP. Jedna je, također, i narativna linija. U tom izdvojenom i intimnom ugođaju, kamera pruža gledatelju gotovo voajeristički uvid u tijek odnosa dvojice muškaraca u večeri kada pokušavaju otkriti trebaju li, ili ne, nastaviti vezu. William i JP priznaju si najveće laži i istine koje mogu postojati između dvoje ljudi (a posebice između dva muškarca) koji se vole i naginju jedno drugome, no koji se naposljetku izdaju – iskušavajući tako krhkost vlastitih osjećaja tijekom samo jedne noći. Sjećanja i snovi, istine i laži, strahovi i želje, izdaje i iskrenost, ljubav i mržnja tijesno su isprepleteni. Iza vela riječi ipak privlače jedno drugo, no kako se noć primiče kraju prve zrake sunca donijeti će njihov kraj.

The whole *Daybreak* movie occurred entirely in one place; a big white vacation house in Taal, Batangas and only with two male characters. In a single narrative time, intending by way of voyeurism, the film allows viewers to discover what happens when two men spend one night contemplating whether to break up or continue their relationship. The characters of William and JP unveil their biggest lies and the biggest truths about two people (specifically two male people) loving each other, clinging to each other and eventually betraying each other — trying the fragility of their feelings in only one night. Memories and dreams, truths and lies, fears and desires, betrayal and honesty, love and hate are all closely entwined in this night. Behind the veil of words, they are drawn to each other but as the nocturnal daybreak comes, the light of the sunrise will bring their intimacy to an end.



6.5.2011. 17:00

Love Man Love Woman r: Nguyen Trinh Thi, Vijetnam, 2007., 52'

Tko bi rekao da religija može biti tako sjajna? Vijetnamski Dao Mau hramovi su jedni od rijetkih mjesta na kojima gay ljudi mogu slobodno postojati u inače homofobnoj zemlji. U tim tradicionalnim hramovima postoji prostor za izražavanje njihove seksualnosti i ženske strane, zamućujući granice rodova. Svećenice te religije, Dong Co (doslovno ženski duh) feminizirani su gay muškarci koji posreduju kao mediji između ženskog duha i Božice Majke, a njihovi rituali uključuju mnoge elemente tipičnog zapadnjačkog drag-showa, poput glamurozne odjeće i oštrog humora. Blještavi kostimi, sjajni oltari i koloritni rituali obiluju sjajem svijeća, tamjanom, konfetima i perjem – kao i cigaretama i alkoholom! Ovaj dokumentarac prati grupu „ai nam ai nu- aca“ (u doslovnom prijevodu „voli muškarca voli ženu“, što je vijetnamski izraz za gay muškarca) koji svojim djelovanjem čvrsto spajaju svoju zajednicu s (tradicionalnom) kulturom i ritualima.

Who knew a religion could be so fabulous? Vietnam’s Dao Mau temples are one of the few places where gay men are able to flourish in the predominantly homophobic country. In these traditional temples, they’re able to express their sexuality and femininity, blurring the distinctions between genders. The religion’s priestesses are the Dong Co (literally, Woman’s Spirit), effeminate gay men who act as mediums for female spirits and the Mother Goddess. Their rites include many elements of conventional Western drag, with outrageous outfits and sharp-tongued humor. The sparkling costumes, resplendent altars and flamboyant rituals, replete with candles, incense, sequins and feathers — and don’t forget the liquor and cigarettes! The documentary takes a heartening look at this group of ai nam ai nu (literally, “love man love woman,” a term used to refer to gay men in Vietnam) forging their own community, culture and rituals together.



6.5.2011. 19:00

DOSE (12) r: Senedy H. Que, Filipini, 2008., 88'

Znatiželjan dječak. Šarmantni vrtlar. Ljubav koja ne poznaje dob ili rod. Priča je to o odrastanju, o neobičnoj ljubavi, o gubitku nevinosti. O Edyju, dječaku koji u svojoj ranoj mladosti guta camp filmove iz 80-tih i oponaša svoje omiljene glumice. Upravo se u tom razdoblju zbližava s vrtlarom Dannyjem i u dječakovom umu to prijateljstvo puno naklonosti i pažnje postaje mjestom gdje izvire ljubav. Ono što redatelj Que briljantno prikazuje je ono razdoblje u životu dječaka kada on ne zna bi li se trebao povući ili snažno zakoračiti naprijed, jer svijet je previše nepoznat ali i prebogat a da bi ga se ignoriralo. U ovom debitantskom uratku Senedyija H. Quea, Edy se kao odrastao čovjek ponovno nalazi i prisjeća svog iskustva ljubavi dok je bio dječak.

A curious boy. A lovely gardener. A love that knows no age or gender. It's a story of a coming of age, of unusual love, and loss of innocence. It's about Edy, a young boy who in his early age loves to see camp films from the 80's and imitate his favorite actresses . Soon he gets to know Danny the house gardener. At this point the friendship begins and in the mind of the child it represents a total affection and attention and soon comes the time of discovery of love. What Que has constructed, brilliantly, is the period in a gay boy's life when he doesn't quite know if he should hold back or dive forward, because the world ahead is too unknown but also too mighty to ignore. In this directorial debut of Senedy H., Edy as grown up, finds and recalls his younger experience of love.



6.5.2011. 21:00

Insects in the Backyard r: Tanwarin Sukkhapisit, Tajland, 2010., 93'

U odsutnosti roditelja Jonnyja i Jennifer odgaja njihova „starija sestra“ Tanya, nalickani transvestit koji prekomjerno jede, pije i uzrokuje beskrajan osjećaj stida braći. Ovim prvijencem redatelj, scenarist i glavni glumac Tanwarin nepokolebljivo istražuje probleme ove obiteljske situacije; oba djeteta u potrazi za romantikom i u pokušaju da se otkinu od obitelji te postanu samostalni zaribaju stvar onako kako to samo tinejdžeri mogu. Johnny odlazi putem prostitucije nastojeći steći samopouzdanje više no zaraditi prvi dinar. Jenny čini druge greške te oboje završavaju duboko nezadovoljni. A Tanya? Kada ju Johnny uhvati u zavođenju jednog od njegovih prijatelja stvari i na tom planu kreću nizbrdo.

In the absence of their parents, Johnny and Jennifer are being brought up by their “big sister” Tanya, an overdressed transvestite who eats and smokes too much and causes both kids endless embarrassment. It's a situation ripe for problems (actually, more complicated than I've made it sound), and Tanwarin's debut feature - as director, writer and star - explores those problems with unbridled determination. Both kids mess up their pursuit of romance, in the ways that teenagers do, and both look for ways to break away from the family home and become independent. For Johnny, this entails going into male prostitution, which is as much an attempt to erase his own self-esteem as a way of earning some fast bucks. Jenny makes other mistakes, but both of them wind up deeply dissatisfied. And Tanya? When Johnny catches her trying to seduce one of his buddies, things start to go downhill for her too.

**Pink
Homemade
kratki
indonezijski
filmovi
short
indonesian
films
4.5.2011. 19:00**



Ovi kratkometražni filmovi su apsolutan indonezijski queer proizvod! Sve je skriveno dok se na kraju ne objavi istina. Pričaju o snovima iz djetinjstva, snovima uopće, o tajni, o nevjeri, i o rođendanskom iznenađenju.

These films are all made in Indonesia by Indonesians and it's queer! Everything is hidden until the truth reveals itself in the end. It's about a childhood dream, it's about a dream, it's about a secret, it's about infidelity, and a surprise birthday present.

MUNAFIK (Hypocrite) r: Dirgayuza Setiawan, Indonezija / Australija, 2010., 14'

Surya i Nugra, dvojica muškaraca u vezi, ne nalaze se pred preprekama zbog veze neprihvatljive vladajućoj vjeri i društvenim normama. Nugra, koji prihvaća svoje seksualne preferencije nagovara svog ljubavnika na iskazivanje ljubavi u javnosti. Surya, naprotiv, sa svojim zaleđem striktnog muslimanstva i doživljava njihov odnos kao neoprostiv grijeh. Nameće se pitanje: mogu li uspjeti?

This is a story about Surya and Nugra, two men living a relationship that is not acceptable according to their faith and their social norms. Nugra, who is comfortable with his sexual preferences, tries to persuade his lover to be comfortable in public. However, Surya who has got a strong Muslim background keeps seeing their relationship as an unforgivable sin. Will things work out for them?

Boy Crush r: Sigi Wimala, Indonezija, 2009., 12'

Anto je nježan i neprilagođen petnaestogodišnjak koji je već dugo zaljubljen u Ranija. Nakon nekoliko homoerotičnih snova koji su uključivali golog muškarca Anto preispituje vlastitu seksualnost, posebice nakon što mu najbolji prijatelj Rudi odjednom kaže da bi zbog njih mogao biti gay usput referirajući na njegov izgled i ponašanje. Upravo tada Antu preplavljuje nesigurnost i paranoja vezana za njegovu seksualnost.

Anto is a soft spoken and unconforming 15 year old boy with a long time crush, Rani. But after having several homoerotic dreams, involving a naked man, Anto became questioning his sexual orientation. Especially when his best friend, Rudi bluntly told Anto he might be gay for having those dreams. Subtly, Rudi pointed out the possibilities, with how Anto looks and acts. That's when Anto became insecure of his fragile posture and paranoid about his sexuality.

GINCU / Lipstick r: Agnes Christina / Givary Malik Sutawikara, Singapur, 2009., 2'

Tajna koju skriva od pete godine, otkrivena je. Spreman je za promjenu.

A secret kept since he was five years old is now revealed. He is ready to change.

Birthday Gift r: Daud Sumolang / Stea Kim, Indonezija, 2010., 7'

Jutro nakon rođendana, Stella je sretna zbog posebnog dara. Judy, njena djevojka s kojom odnedavno živi, poklonila joj je videokameru, cjelodnevnu kućnu uslugu i slatkog puflastog zeca. Zvuči pre dobro a da bi bilo istinito. Ili?

The morning after her birthday bash, Stella is grateful for the special gifts from Judy, her recently-moved in girlfriend: a video camera, a full day domestic service, and a cute fluffy rabbit. It's almost too good to be true. Or is it?

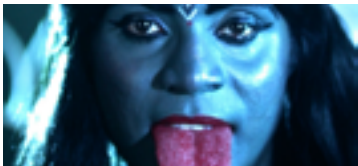
The Clown and the Bride r: Billy Christian, Indonezija, 2009., 27'

Tajanstveni Klaun otima Mladu na krovu. Kada Klaun skine svoju masku, otkriva se gorka istina.

A Mysterious Clown is kidnapping a Bride in a rooftop. As the Clown wipe off his make up, a bitter truth is revealed.



**Eksperiment
južne
Azije
Experimental
South
Asia
kratki indijski filmovi
indian short films
5.5.2011. 17:00**



Boginja koja puši cigaretu, dvostruki okret za 360 s preokretom, diva zapanjujuće ljepote a labava pupčana veza je otkrivena- elegične su, riskantne i paklene slike koje sačinjavaju ovu selekciju. U raznolikoj lepezi raspoloženja i namjera ovo je drugi pogled na južnoazijske eksperimente sa seksualnošću i rodom koji će prikazati estetiku koja zadire, provocira i razmatra s alternativne točke gledišta te pritom otkriva oštar osjećaj kreativnosti kao i društvenu izolaciju koju proživljavaju brojni umjetnici koji se usuđuju prelaziti granice forme i rastapati norme ovog dijela svijeta. Voajerističkim snimkama osobnih sjećanja i posmrtno inspekcije, istražuje se i raz/otkriva queer tijelo. Preinakom i prilagođavanjem mitova, socijalnih, kulturnih i psiholoških alata koji su dosada istraživali queer um i tijelo, ovi umjetnici provode vlastita istraživanja i pružaju osobna svjedočanstva o poqueerenosti.

A cigarette smoking goddess, a 360-degree view twice over with a twist, a diva with mesmerizing beauty, a tenuous umbilical relationship exposed – images – elegiac, risqué and hell raising are the content here. In a varied collection of moods and intentions this is a second look at South Asian experiments with sexuality and gender showcasing an aesthetic that is itchy, provocative and thoughtful it presents an alternative view and uncovers a keen sense of creative and social isolation experienced by many artists that dare to push form and melt content from this part of the world. Through voyeuristic footage, personal memory and post-mortem inspection, the physicality of queerness is explored and revealed. By re-designing and appropriating the myths, social, cultural and psychological tools that have examined queer minds and bodies, these artists conduct their own investigations and provide personal testimonies on queerness.

Natasha Mendonca, redateljica

Kalighat Fetish r. Ashish Avikuntak, Indija, 1999., 22’

Film pokušava pregovarati s podvojenošću povezanom s ceremonijalnim štovanjem Majke Božice Kali – predsjedavajućim božanstvom Kalkute. Zadire u slojeve svijesti ispod površine samog rituala šovanja Kali. Film počiva na nijansiranju transseksualnosti koja prevladava u ceremonijalnom performansu muškaraca preodjevenih u Kali, u činu opsjednute predanosti.

The film attempts to negotiate with the duality that is associated with the ceremonial veneration of the Mother Goddess Kali- the presiding deity of Calcutta. It delves into the subliminal layers of consciousness, underlying the ritual of Kali worship. The film ruminates on the nuanced trans-sexuality that is prevalent in the ceremonial performance of male devotees cross-dressing as Kali, in an act of obsessive devotion.

720 Degrees r. Ishtiaque Zico, Bangladeš, 2010., 5’

Putovanje u jednom kadru otkriva slojeve odnosa i našu percepciju stvarnosti unutar dvije kružne panorame. Ovaj kratki film eksperimentira sa snagom nedijegetskih zvučnih elemenata i istražuje temelje vizualnog obraćanja.

A one-take journey discovers the layers of relationships and our perception of reality within two circular panoramas. This short film experiments the strength of non-diegetic sound elements and explores the fundamentals of visual language.

Call it Slut r. Nishta Jain, Indija, 2006., 14’

Call it Slut je minijaturni portret opako razuzdane i strastvene transrodne žene koja neustrašivo izaziva patrijarhalne norme i na zabavan način bocka malograđanski moral. Lakshmi ne samo da prelazi granice seksualnosti već istovremeno prekoračuje i raznolike uloge i s uvjerljivom lakoćom usađuje se u razne supkulture.



Call it Slut is a miniature portrait of a wickedly outrageous and compassionate transgender woman who fearlessly takes on patriarchal attitudes and pokes fun at middle class morality. Lakshmi not only transcends sexual boundaries, she also straddles varied roles and inhabits different subcultures with deceptive ease.

There is a spider living between us r. Tejal Shah, Indija, 2009., 6’

Ovaj kratki eksperimentalni film razmatra želju i čežnju dvoje da postanu jedno. Asimilacija postoji u spektru tehnika koje koristi ovaj film: fotokolaž, čvrsti kadar, stop animacija. Lutamo kroz slojeve jezika, lezbijske seksualnosti i lezbijstva općenito – seksualnim činom koji istodobno spaja i razdvaja i Na kraju bivamo dostavljeni u mračnu prazninu, prostor u kojem se reflektira priroda združenosti.

This experimental short considers desire - the yearning for two, to become one. Such assimilation also exists in the array of techniques used in the videofilm -- photo collage, still frame and cell drawing animation. We wander through layers of language, lesbian sexuality and tribadism – a sexual act that is simultaneously both, fusing and scissoring. In the end we are delivered into a dark void, a space to reflect on the nature of oneness.

Jan Villa r. Natasha Mendonca, Indija, 2010., 20’

Nakon monsunskih poplava koje su pogodile Bombaj 2005. redateljica se vraća u svoj grad kako bi proučila utjecaj devastacije grada na svoju osobnost. Rezultat je Jan Villa, niz prizora koji proučavaju prostor postkolonijalnog metropolisa. Destrukcija uzrokovana poplavama postaje priča koja otkriva druga razaranja unutar svetosti obitelji i doma. U ovoj formi, Jan Villa je vrtlog koji u svoj centar privlači sve što ga okružuje.

After the monsoon floods of 2005 that submerged Bombay, the filmmaker returns to her city to examine the personal impact of the devastating event. The result is Jan Villa, a tapestry of images that studies the space of a post-colonial metropolis but in a way that deeply implicates the personal. The destruction wreaked by the floods becomes a telling and a dismantling of other devastations and the sanctuaries of family and home. In its structure, Jan Villa is a vortex, drawing to its center all that surrounds it.



IMPRESSUM

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kontakt / contact zvonimir.dobrovic@gmail.com

www.queerzagreb.org

blagajna / box office

Showroom, Teslina 7

18. 4. – 3. 5.; (osim nedjeljom i blagdanom) od 13:30 do 19:30

(i 30 min prije početka predstave na mjestu izvedbe)

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